

Arts Management Newsletter

Bi-monthly Magazine for the global Perspective in Arts and Business



Dirk Heinze,
Editor-in-Chief

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Editorial

Dear Readers,

Marseille is not only a city in Southern France, but a traditional gateway from Europe to the Arab and Mediterranean culture. For more than 2000 years, the most important harbour city in the country was the gate for many immigrants from Algeria, Tunisia, Libya or Morocco. Probably this tradition tipped the scale for Marseille and the Provence region to become the European Capital of Culture in 2013. The selection for Marseille has even been made before the so called Arab spring. Now the expectations for 2013 are much higher, as we see the drive of the people for democracy and freedom.

In addition, Marseille has a bad reputation for the violence especially in the suburbs, where unemployment, migration and disorientation in the young generation have created a dangerous mix. Can such a cultural year help to heal those civic problems? Many people not only in the arts believe in such a power. We are keen to know if we hear good news from Marseille next year. We provide a portrait of *Marseille-Provence 2013* to give you an imagination, which agenda the team have prepared.

Another gateway is Görlitz in Lower Silesia. The easternmost city Germany get mostly benefits from its place, for example as a melting pot for traders and artists. Görlitz is now famous for its rich architectural heritage. The arts management course at the *University of Applied Sciences* currently celebrate its 15th anniversary. The exchange with a lot of faculties in Eastern and Western Europe is probably the key position of the course. In a few weeks there will be hold an international study week with distinguished lecturers from all over Europe. You will read a preview on that event in this newsletter issue.

Last, but not least, we publish an exclusive review on the *AMA Press and PR Summit*. The conference by the *British Arts Marketing Association* was about the way we consume, share and participate cultural news. Increasing access, speed and interaction provide new challenges and opportunities for the arts sector. The summit provided the opportunity to explore and reflect upon these changes. Enjoy reading. And visit our website to find more.

Yours

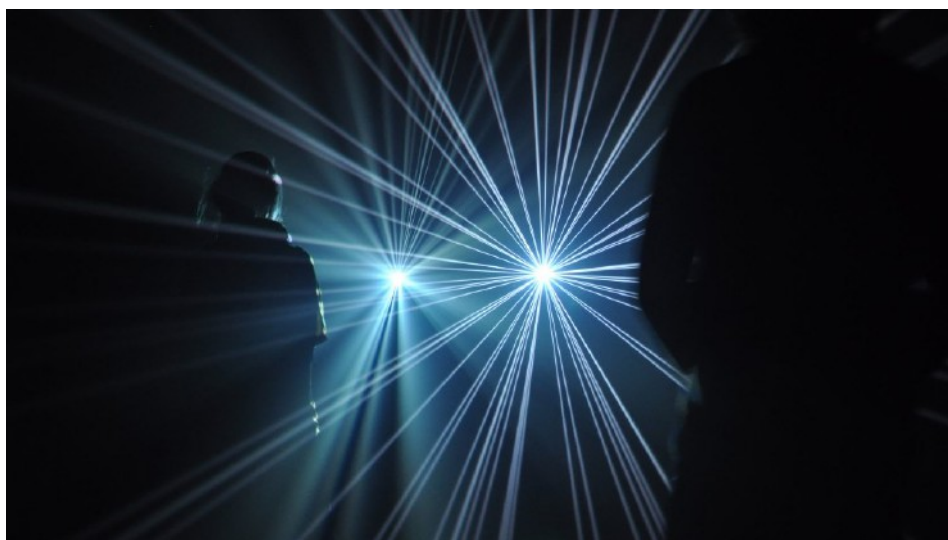
Dirk Heinze, editor-in-chief, *Arts Management Network*

Cross Mediterranean Cooperation

Marseille-Provence 2013 - European Capital of Culture

An article by Julie Chenot

This article deals with the cross-Mediterranean dimension of *Marseille-Provence 2013, European Capital of Culture*. It discusses how the project was designed and is currently being implemented in line with the changing situation in the Mediterranean region.



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Marseille-Provence 2013, European and Mediterranean

According to European legislation, a city is not chosen as a European Capital of Culture solely for what it is, but mainly for what it plans to do, over a year that has to be exceptional. The 12-month programme must meet two main criteria:

- **European dimension:** cities must present the role they have played in European culture, their links with Europe, and their European identity. They must also demonstrate current involvement in European artistic and cultural life, alongside their own specific features.
- **City and citizens:** cities must present a programme that anticipates large-scale public involvement at both local and European levels.

These two criteria are the basis for all *European Capitals of Culture*. But what does this mean for Marseille-Provence? Back when the project was being designed

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in 2006, Bernard Latarjet created a team of professionals to study the region's history and specificities; its strengths and its weaknesses.

Throughout its history, Marseille has been shaped by the exchanges resulting from the city's port activities – the circulation of people and goods. Marseille is home to people who were born here and and people who have taken up residence in the region: Italians, Armenians, Algerians, Comorians, etc. It quickly became clear that the European dimension of the project would reflect Marseille's position between the Mediterranean and Europe.

European and Mediterranean: the title of Marseille-Provence's bid to be named *European Capital of Culture 2013* clearly expressed our ambitions for the project. Because Europe is born of the Mediterranean, our bid to the European Union focused on building a hub for dialogue and creativity open to cultures from all around the Mediterranean basin.

Marseille-Provence has been involved in economic, political and social exchanges for the last 2,600 years. We used our unique historical position to convince the European jury of the pressing need to create a space where artists in all disciplines and European and Mediterranean audiences can meet and exchange.

The initial project endorsed the third element of the 1995 Barcelona Process, which broke new ground by considering culture as an essential pillar of Euro-Mediterranean cooperation that created strong links between civil societies. The project had two main focuses, one local and one international. The international dimension was called "*Le partage des midis*" (*Sharing the South*) and had four themes: Migrations and Memories, Values and Beliefs, Genders or Genres, and the Sharing of Water.

How the project's cross-Mediterranean dimension has been implemented

After the city was selected to be the *European Capital of Culture* in 2008, the programme was developed in partnership with local, national and international cultural organisations in line with criteria set down in the bid document. The association *Marseille-Provence 2013*, set up to design and implement the project, has a strong coordination role. Part of the final Capital of Culture year programme will be produced directly by Marseille-Provence 2013, however, most is being developed by local cultural organizations and coproduced or labelled by *Marseille-Provence 2013*.

Marseille already had links to the art scenes on the south and east coasts of the Mediterranean. However, in the last few years, cooperation with these countries has increased. In particular:

- The Mediterranean focus of *Marseille-Provence 2013* encourages local organizations to focus on cross-Med cooperation and projects before 2013.

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- To develop projects for 2013, meetings to plan and produce projects are necessary. This has resulted in the increased mobility of artists and cultural operators from the Marseille-Provence region and southern Mediterranean countries.

- *Marseille-Provence 2013* and local authorities encourage mobility by supporting project development and specific tools. This includes a special mobility fund for *Marseille-Provence 2013* organised by the *Roberto Cimetta Fund*.

Different themes have shaped *Marseille-Provence 2013's* international programme. The project is multi-disciplinary, covering different artistic fields such as visual arts, dance, theatre, music, circus, film and less common disciplines such as art in public space and cuisine. References to heritage and traditions will be present in the programme's exhibitions, which provide a historical view of the Mediterranean and cross-Mediterranean relations. The main focus of *Marseille-Provence 2013* is contemporary creation, in particular the contemporary art scenes on the southern and eastern coasts of the Mediterranean and in the Arab world.

The *Marseille-Provence 2013* programme has been developed in different ways, including:

- Implementing specific Capital of Culture projects such as the Euro-Mediterranean Ateliers. This key project supports contemporary creation by inviting local, national and mainly international artists to take part in artist residency programmes in the Marseille-Provence region. Further details on this program are provided below.

- Organising partnerships and co-productions with foreign cultural organizations in order to design and implement joint projects.

- Commissioning or giving 'carte blanche' to different artists. This includes artwork for contemporary art exhibitions such as *Ici, Ailleurs* (Here, Elsewhere), music by composers such as Zad Moultaka (Lebanon) and theatrical pieces by directors like Fadhel Jaibi (Tunisia).

- Developing projects that will travel throughout the Mediterranean region. This includes work by photographers such as Joseph Koudelka and André Mérian, visual arts projects such as *Cadavre Exquis* (*Exquisite Corpse*), and French author François Beaune's literary project *True Tales of the Mediterranean*.

- Presenting artwork to the widest possible audience.

Euro-Mediterranean Ateliers: one of Marseille-Provence 2013's key projects

It is impossible to do justice to the complete *Marseille-Provence 2013* programme in such a short article. Detailed information can be found on the website www.mp2013.fr/?lang=en. In the meantime, the *Euro-Mediterranean ateliers*, central to *Marseille-Provence 2013's* *European Capital of Culture* project, are an excel-

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lent example of the values underlying the programme. This programme has been developed specifically for *Marseille-Provence 2013*. It has three main goals:

- To support contemporary creation in the Euro-Mediterranean area.
- To build a creative hub involving businesses, public institutions and associations.
- To incorporate all artistic disciplines.

The ateliers are tailor-made artist residencies encouraging production and dialogue in all creative fields. Around 60 ateliers will be set up in businesses and public structures between 2010 and 2013. The initiative is designed to become permanent, thus making a lasting contribution to contemporary creation.

As part of this project, Wael Shawky, an Egyptian artist, is currently in Aubagne for a six-month residency to develop his new project, the second episode of *Cabaret Crusades*, a film featuring ceramic puppets inspired by Amin Maalouf's book *The Crusades through Arab eyes*. To make these puppets, he will take part in a four-month residency at a clay training centre where he will work with professionals in the clay figurine industry and Santon (clay nativity figures) makers. The film will then be shot with SATIS, a university department specializing in sound and image. The final product will be presented at the *Kunstfestival* in Brussels in 2012, then at *Documenta* and finally *Marseille-Provence 2013*.

How to take into account the Arab Spring and current events

At the beginning of this year, the situation changed radically in this region of the world. A new reality, which could not have been predicted a year ago, has emerged as a result of an extraordinary civilian movement revolutionising Tunisia, Egypt and Libya. Shockwaves from this movement have affected the region and the world. These revolutions are already influencing artistic practices and intellectual processes in the entire Arab world. This opens up new perspectives in the relations between Europe and the Mediterranean. Above all, it changes the perception that Europe has of the Arab world.

These changes came at a time when the main aspects of the *Marseille-Provence 2013* programme had already been decided on (the programme outline was presented at a press conference on 28 February 2011). However, the content was not yet finalized. The *Arab Spring* allowed us to reflect on these revolutions and question the relevance of our programme. In addition, we have spent and are still spending time exchanging with Arab artists and cultural operators on the changing situation and what would make sense for *Marseille-Provence 2013*.

By focusing on contemporary creation, *Marseille-Provence 2013* has developed a programme in direct partnership with contemporary artists and cultural o-

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operators in the Arab world. We have not dealt directly with officials. This is because the Arab world's contemporary art scenes are made up of independent venues and artists, and not so much by officials. Most of these art scenes have been and still are involved in the revolutions. These changes will be reflected in the artwork and projects they prepare for 2013. In addition, although we plan to announce the pre-programme on 12 January 2012, we also plan to maintain some flexibility in order to be able to incorporate new projects and themes. Conference programmes and discussions will be another opportunity to reflect on the latest changes.

These questions were raised with participants at the Informal Meeting, a meeting for independent art and culture venues from the Arab World. This event, organized in partnership with the Young Arab Theatre Fund, took place in Marseille-Provence in October 2011. As representatives from the forty independent venues present agreed, this is naturally an enormously exciting time. However, European engagement with the Arab Spring topic tends to be more of a fad. In other words, cultural organizations tend to plan one-off events with Arab operators, rather than working on long-term partnerships.

In the meantime, many Arab organizations feel that it is too soon to draw generalized conclusions from this period. Most modes of representation cannot encapsulate the ever-changing and unpredictable nature of the Arab Spring movements. While there are enormous possibilities for renewed terms of engagement with Arab artists, they fear the focus shifting from one set of clichés and discursive expectations to another.

Marseille-Provence 2013 will begin in little more than a year. This is a very short period when it comes to organising such a large event. However, it is a very long period when we consider all that might change in the next 12 months. Consequently, it is essential for *Marseille-Provence 2013* to be present in the Arab world by exchanging with artists, intellectuals, and organizations, as well as listening to their needs and providing flexible solutions for contemporary creation.

SIDE STEPS

www.marseille-provence2013.fr

Brain Gain through Culture?

International Study Week, 28.05.–01.06.2012, Görlitz, Germany

An article by Wiebke Waltemathe, Görlitz

Can art and culture convince young professional elites to stay, to return, or to resettle in medium sized cities with a population ranging from 20,000 to 99,000 inhabitants? Which definition of art and culture has to be applied to develop an adequate cultural policy?

Today's functional elites, especially the younger ones with a university degree, prefer metropolitan areas with over 500,000 inhabitants. These develop a strong pull effect. In consequence of this brain drain away from the "hinterland", the demographic crisis typical for medium-sized cities in most European countries, intensifies. It is not a mere quantitative problem but a qualitative one. In Saxony p.ex., the metropolitan cities have a youth overplus of 50% in the cohorts 20 to 35 years, compared to medium size cities. Metropolitan cities have a 100% overplus of academics, compared to medium sized cities. Metropolitan cities have a 10% overplus of people actually at work compared to medium sized cities. So, where should medium sized cities take their self-healing forces from? How can countries survive when the non-metropolitan regions lack young functional elites?

It is evident that society must respond to this problem. This may be on the one hand the return of functional elites after their study, and on the other hand the arrival of new elites. For their decision to come or not to come, two factors play an important role. These may be objective factors, as job offers, salaries, rent index, infrastructure for kids and the local supply situation. But also subjective factors are crucial. This may be the reputation of the province in general, the specific reputation of the city, and several soft factors such as cultural and leisure activities.

Culture may be defined as negotiating the improbable. The medium of enabling us to undertake such negotiations are traditionally the Muses – within theatre, literature, music, films we can approach those anthropological patterns which constitute our societies. But what about the cultural preferences of young functional elites? Do the traditionally subsidized institutions such as opera companies, museums, galleries and so on meet the needs of this generation? What is a cultural policy adequate to meet the exigency of medium sized cities to accroach young elites?

Education

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Within the framework of the European Network Culture and Management founded in 1997, the Institut für kulturelle Infrastruktur Sachsen, the Hochschule Zittau/Görlitz, the Jagiellonian University Kraków, the Università degli Studi del Sannio at Benevento, the Vilnius Art Academy and the Tbilisi State University, have started a research project to identify the factors which play a role for attracting to or keeping young functional elites in medium sized cities. Following the outcome, strategies should be developed to fight the brain drain within medium sized cities.

Questions which should be answered through research in several European regions are p.ex.:

1. What role can art and culture play in medium-sized cities to promote the stay or resettlement of young functional elites?
2. What are the reasons to settle in a city in means of staying or moving?
3. What are the actual and the perceived provinciality of a city?
4. How does the functional elite define culture and in this context: what forms of culture (receptive or participation culture) are relevant for remaining in a city?
5. What role can artists play to keep the young functional elite in medium-sized cities?
6. The problem of brain drain, is it relevant or interesting for artists at all?

Within the week May 28th to June 1st, we invite scholars, PhD students and master students to share their experiences and their views with us.

Discussion partners

- Prof. Dr. Alexander Kvitashvili, rector *Ivane Javakhishvili Tbilisi State University* (History)
- Prof. Stanisław Krawczyński, Rector *Akademia Muzyczna Kraków* (Conducting)
- Prof. Dr. János Majdan, Rector *Eötvös József Főiskola University Baja* (Philosophy)
- Prof. Dr. Emil W. Orzechowski, *Jagiellonian University Kraków* (Cultural Policy)
- Dr. Katarzyna Plebańczyk, *Instytut Kultury, Jagiellonian University Kraków* (Cultural Management)
- Dr. Łukasz Gaweł, *Instytut Kultury, Jagiellonian University Kraków* (Cultural Management)
- Prof. Dr. Marissa Squillante, *University Federico II Naples* (Philology)
- Prof. Dr. Pierpaolo Forte, President of the *Museo Madre* [Museum of Modern Art] Naples (Law of the Arts)

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- Prof. Dr. Massimo Squillante, *University of the Samnium*, Benevent, dean of the Faculty Economic and Business Sciences (Mathematical Methods for Economics and Finance)
- Prof. Dr. Rossella Del Prete, *University of the Samnium*, Benevent (Economic History): Cultural and Artistic Institutions can meet the needs of young generation also in the "hinterland": the case of Benevento (Italy)
- cand. Elvira Martini, *University of the Samnium*, Benevent (Economics): Socializing intelligence and knowledge for the territorial development
- Dr. Várnagy Péter, Vice-dean Faculty of Human Resources, *University of Pécs* (Law in Culture)
- Prof. Dr. Ivan Zadori, Ph.D, Vice-dean Faculty of Human Resources, *University of Pécs* (Cultural Marketing)
- Prof. Dr. Zoltán Huszar, Director Institute of Cultural Sciences, *University of Pécs* (Cultural History)
- Prof. Dr. Sári Mihály, Vice-Rector Eötvös József Főiskola University Baja (Andragogy)
- Prof. Dr. Akaki Kheladze, dean of the Faculty of Economics and Business Sciences, *State University Tbilisi* (Economics)
- Dr. Gabrielė Žaidytė, Attachée Culture, *Lithuanian Embassy Berlin* (Cultural Policy)
- Dr. Irena Alperyte, UNESCO Cultural Management and Cultural Policy Chair of Vilnius Academy of Art (Managerial Psychology): What role can artistic communities play in small settlements and whether the brain drain in culture issue is still relevant to Lithuania?
- Dr. Maria Davydchyk, Berlin and Minsk (Cultural Policy): Belarus Field research
- Doz. fr. P. ThDr. Dipl.Ing. Inocent-Maria v. Szaniszló OP, PhD., *Catholic University Ružomberok, Košice* (Social Ethics)
- Prof. Th Dr. Cyril Hišem PhD., dean Faculty of Theology, *Catholic University Ružomberok, Košice* (Theology)
- Dr. Mgr. Ján Knapík, *Catholic University Ružomberok, Košice* (Psychology)
- Doz. Dr. Ján Vel'backý, *Catholic University Ružomberok, Košice* (Contemporary Music)
- Doz. ThDr. Martin Uhál', *Catholic University Ružomberok, Košice* (Theology)
- Prof. Dr. Togooch Dorjdagva, *Institute of Social Sciences, National University of Mongolia, Ulan Bator* (Cultural Studies)

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- - Prof. Dr. Kazuo Fujino, Graduate School of Intercultural Studies, Kobe University, and International Research Center "Interweaving Performance Cultures", Freie Universität Berlin (Arts Policy)
- - Prof. Dr. Matthias Theodor Vogt, University Zittau/Görlitz and director Institut für kulturelle Infrastruktur Sachsen (Cultural Policy)
- - Prof. Dr. Dr. h.c. Clemens Renker, University Zittau/Görlitz (Cultural Marketing)
- - groups of master students researching cultural policy from Jagiellonian University, Kraków, Vilnius Academy of Art and Hochschule Zittau/Görlitz

SIDE STEPS

www.hs-zigr.de/kultur

www.kultur.org

For questions please address to: s8wiwalt@stud.hs-zigr.de

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- Second 2012 open call for artist travel grants
- DOTS Digital Art Magazine, the new art magazine for the iPad

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A collaborative Future for Arts and the Media?

A review of the AMA Press and PR Summit

An article by Jonathan Goodacre and Anne Freitag

The way we consume, share and participate in news is being completely transformed by recent developments in online journalism. Increasing access, speed and interaction with cultural news provide new challenges and opportunities for the arts sector. The *AMA press and PR summit* provided the opportunity to explore and reflect upon these changes. Over 100 press officers, marketers, journalists, bloggers, editors, and digital media experts came together at the *Museum of London* on Thursday 8 March 2012 to look at future trends for press and media and how these could benefit the arts.

The day began with two keynote presentations. Paul Bradshaw, media consultant and award-winning online journalist, explored new models for cultural journalism and Martin Belam, Lead User Experience and Information Architect at *Guardian News and Media*, looked at new ways of collaboration between arts, media and audiences. This was followed by in-depth round table discussions hosted by 14 journalists and media experts who discussed with delegates some of the practical implications of the changes and challenges presented by the keynote speakers.

The conference demonstrated that the old boundaries between journalist and publicist; public and critic; professional and amateur are breaking down. Both keynote speakers argued that arts press information is becoming decentralised and dispersed amongst networks rather than holed up in the relationship between a publicist and an arts editor. Journalism is no longer owned by a small group of publications but distributed between websites, blogs, or even specific arts twitter 'feeds', as well as local and national newspapers.

Over the last 15 years we have moved into a multi-platform, networked environment, where news gathering, production and distribution overlap. Likewise, deadlines – driven by the papers running off the presses – are increasingly irrelevant. This digitisation of news has resulted in an expansion of where news is published and what constitutes news. Martin Belam suggested it might be more important to generate social media interest at 4:30 in the afternoon to influence *Newsnight* that evening than to save the headline for the front page the next morning. In order to be effective, Paul Bradshaw argued, we must understand the way that different media work in terms of speed or depth. The successful 21st Century newsroom uses both: generating and collating content speedily (e.g. through social media and 'feeds'); draf-

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ting and distributing (e.g. through audio, video or live blogging); and producing in-depth analysis (e.g. through blogs and articles).

Of course, press work (as opposed to direct marketing for example) is supposed to be about gaining that valuable 'third party endorsement'. The respected critic or well-known arts editor carry a weight of opinion that the 'normal' member of the public does not. This was hotly debated in the second half of the day. And Martin Belam made a related point about the changing nature of the 'authoritative voice': Arts coverage has traditionally been top down with few critics who have the voice of authority and access to publishing writing about a small number of works. This linear process is totally out of sync with digital audiences who want to have conversations about things the critics and media haven't written about yet, or ever. Today, *The Guardian* increasingly seeks out groups of experts – in order to gather ideas around a topic from those who command respect for their views – and aims to facilitate conversations and enable their audiences to interact around the cultural object itself, and not what *The Guardian* has written about the object.

Traditional press dilemmas around exclusives for journalists and embargos were felt to be increasingly irrelevant. On the other hand, new problems have emerged over control of the message, its quality and the difficulty of being able to service so many platforms, especially for small organisations.

Whilst the emphasis of the day was on change, several contributors spoke (perhaps reassuringly) about what continues to work. This includes the need for newsworthiness, good story-telling, a human connection, for journalists who can write well and arts media officers who provide routes into the work and people. The challenge for arts media professionals now is combining old skills with new tools and approaches. And we will also have to rethink the way the relationship between press officer and journalist work. Martin Belam suggested instead of sending journalists a pdf of a press release, a more successful approach could be getting to know the journalist, following them on Twitter and understanding how they work and what interests them and then trying to be useful to them.

Overall delegates felt there was still an important role for journalists and press officers as moderators of content and they showed a positive attitude towards this new digital, networked world.

SIDE STEPS

www.a-m-a.co.uk/events

Jonathan Goodacre is a freelance manager, trainer and consultant working in the arts. He is currently working for Anglia Ruskin University, the Arts Marketing Association, the Fondation Marcel Hicter and Metis Arts.

Anne Freitag is the marketing officer for the Arts Marketing Association responsible for promoting the AMA's wide range of events and training opportunities. She has a varied background in project management, digital marketing and design.

Forging an Alliance

Russell Wallis and Ann Wallis outline a route to supporting those working to deliver the arts and health agenda

The past few years have been a tremendous period of flux for society as a whole, as new political and economic imperatives have forced radical change. Nowhere has this been felt more acutely than in the *National Health Society (NHS)*, as the reality of £20bn of cuts implemented in 2009 began to bite alongside the most radical reforms in its 60-year history. At the same time, there has been a growing public discourse about well-being and health, with a distinct shift being undertaken from a medical assessment of what constitutes wellness to a more holistic approach. These are challenging times for arts and health.

It was against this backdrop that a group of regional arts and health organisations came together last year and invited Globe Consultants to support them as they tried to find a way of supporting and developing the field of arts and health. For nearly five years there had been no unified national voice for arts and health. While the *Department of Health (UK)* was focused on devolving policy and practice to a local level, it was felt that the patchy nature of arts and health activity in England was crying out for a better way of representing itself to key decision-makers at a national level. As policy shifted and potential opportunities for artists were emerging in social care, public health and primary care, a national voice was needed to make the case for the arts as a tool for the new NHS. The organisations felt that a national voice could raise standards, and raise the profile of the value of arts to well-being. The aspiration was clear: to build an authoritative voice for the arts and health sector which is recognised and valued nationally and locally; to inspire good practice; and to raise the visibility of the work. At the same time, it was important to represent the whole country; to differentiate between any national body, and the existing regional organisations and national groups working in specific areas; and especially to avoid duplicating work that was already happening.

„a national voice was needed to make the case for the arts as a tool for the new NHS“

A picture began to emerge of four distinct strands of work which could be undertaken by some sort of national body. First, as an independent voice working with existing think-tanks, encouraging and supporting the development of concepts and progress. Second, to be an effective advocacy body – a unified and informed voice for the sector. Further, to support the development of the arts and health evidence enquiry base by: being a reliable portal which enables access to the breadth of evidence and information, and, taking a leadership role on best and next practice. And finally, to act

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as an observatory for the sector, by gathering intelligence, particularly at a national level, which is relevant to growth and resilience, and which can identify new opportunities, future alliances and trends.

Working on this basis, we consulted with people working in arts and health, and tried to assess the need and potential support for a body which might work to deliver these aims. At the same time, the views of the *Department of Health, Arts Council England (ACE)* and others were sought to try to establish the likely impact such an organisation might have. A consensus seemed to emerge that the formation of a national alliance for arts and health would benefit those working in arts and health. It should focus on advocacy on a national scale; establishing an 'Intelligent Hub' to develop and refine the resources available to those working in arts and health; and to concentrate on training and continuing professional development for the sector. These ideas and the proposal for a national alliance for arts and health have come forward in a period of unprecedented reduction in public sector expenditure and consequently grant aid. Linked to this change in the funding landscape has been an assumption that some of the burden of public support will be taken up by trusts, foundations and philanthropists. However, the general economic climate appears to run contrary to this assumption.

In terms of next steps, these are down to those working in the arts and health sector, but there does seem to be an appetite to create a small, light-on-its feet national alliance. By utilising resources such as www.cultureandwellbeing.org.uk and by bringing together – online and in person – organisations with an interest in this sector, a collective voice can emerge. Funding to support some development has been secured by *London Arts in Health Forum* and *Arts and Health South West* through their national portfolio funding from ACE. With this, development of a national alliance could be incremental and seek to establish core activity on a complementary but self-contained basis. Issues of governance for a new alliance, and avoiding duplication of the good work being done by other organisations, are important and will take some working through, but there is the desire and need for a united voice. Overall the enthusiasm, passion and commitment of those working in the arts and health sector appears undimmed, and that verve could see the development of a coherent collective voice for arts and health.

Ann WALLIS is Director of Culture Partners.

RUSSELL WALLIS is Director of Globe Consultants.

This article has been firstly published in ISSUE 238 of *Arts Professional*.

Go to: www.artspromotional.co.uk

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www.cultureandwellbeing.org.uk



NEW DIRECTIONS FOR GERMAN ORCHESTRAS?

German Orchestra Conference on 22 May 2012 in Hanover

Germany possesses an orchestra scene that is unique in the world. How can it be preserved for the future in the face of ongoing structural change and cutbacks since re-unification? 'Orchestras in Germany – new directions, new media, new models?' is the title of the German Orchestra Conference that will take place from 10 a.m. till 7:30 p.m. on **22 May 2012** at the 'RP 5' in **Hanover** (entrance: RundestraÙe 5 / Main Station exit north).

The presentations and discussions will address, among other topics, the potentials for innovation and optimization of theatres and orchestras, the general framework of public funding and the opportunities offered by new media. We expect around 250 participants representing orchestras, public administration as well as communal and regional politics.

Among the speakers and panellists will be Peter Gartiser (METRUM Management consulting, Munich), Jörg Stüdemann (Dortmund City Director), Tobias Möller (Digital Concert Hall, Berliner Philharmoniker). The conference will be opened by Prof Dr Johanna Wanka, State Minister for Science and Culture in Lower Saxony.

At 5 p.m. the 'Hermann Voss Cultural Award of the German Orchestras' will be presented to **Irene Schulte-Hillen**, President of the Deutsche Stiftung Musikleben (German Foundation Musical Life), Hamburg.

NDR Kultur is the culture and media partner of the German Orchestra Conference 2012.

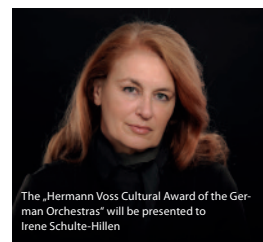
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Accreditation: Anmeldung.DOK2012@dov.org

Conference fee: 90,- Euro. Please transfer payment after our confirmation.

The conference package includes admission to the conference, the workshops, meals and refreshments

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Editor-in-Chief: Dirk Heinze

Subscribers: 7.841